

Skunk from page 1

“What’s Hot” section for a look at the VG8, or to the Product Index section for a quick demo of the GR-1. If you haven’t yet seen these products in action, now is the time to get online!

The KC-Series Amplifier:

A Perfect Partner for Your Guitar Synth!

One question that often pops up in our product support department concerns the “best way” to amplify a Roland guitar synth. While we’ve always advised that guitar synth owners try to find as accurate an amplification system as possible — usually involving a “flat” (no EQ) preamp going directly into a (hopefully) accurate PA. — we can now recommend a much better way to go ...

Introducing the Roland KC-Series Amplifiers: two flat-frequency combos with a common goal — delivering the loudest, most faithful and musical tone your guitar synth, keyboard or electronic percussion set has ever had. The 100-watt KC-300 and 150-watt KC-500 were designed and built by Roland Audio Development U.S. to deliver maximum sonic fidelity — a must for guitar synth amplification.

While a traditional guitar amplifier emphasizes certain ranges of signals over others, the KC-Series responds to all frequencies of a guitar synth evenly, ensuring that the highs of your horn patch or the lows of your organ patch remain true — even at a mind-blowing 150 watts! And the KC-300 and KC-500’s respective 12- and 15-inch Roland-designed woofers are complemented not by a traditional tweeter, but by a high-performance compression horn driver, which means that your guitar synth’s high-end will project as well as the low.

Aside from their flat-frequency response and clean power, the KC-Series amplifiers are exceptional in their stereo mixing capabilities. While a traditional guitar amp has one or (at best) two quarter-inch inputs, the KC-300 features no less than five source inputs which can be configured as either all-mono or two stereo and one mono. The KC-500 goes several steps further by offering a total of eight inputs with the ability to run them in either mono or stereo. And both the KC-300 and -500 allow for an input signal to be dedicated as a “monitor” signal and sent



KC-500 Amplifier

through the headphone jack or built-in speaker without sending it through the main balanced outputs. This allows you to send a “click” track, for example, through your amp for monitoring on stage without having it sent through the house sound system (Try that on your guitar amp!)

Speaking of stereo setups, there’s a couple more features on the KC-Series that just can’t be overlooked. Anyone who’s ever heard a guitar synth amplified in stereo knows that the sound is amaz-

ing: the KC-Series makes such a stereo setup easy with its innovative “Stereo Link” feature. Stereo Link lets you connect one KC-Series amp to another with a standard instrument cable. So what, you ask? Well, by plugging into the Stereo Link jack, the KC-Series amp automatically sends one side of your stereo signal (L/R) to one amp while amplifying the other. Your sound and tone can then be controlled by the “master” amp nearest you on stage.

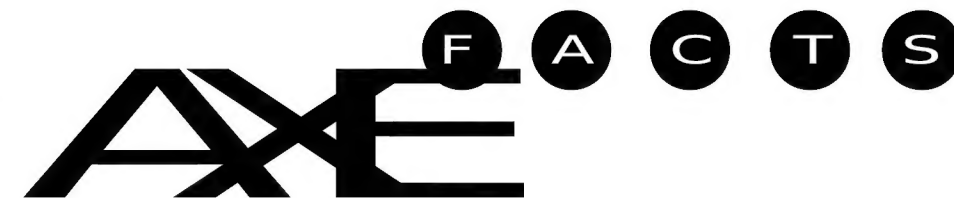


KC-300 Amplifier

The KC-300 can be easily mounted on a standard tripod stand, giving you the option of ear-level monitoring, while the KC-500 has four removable casters that

make it an attractive monitor amp as well — just remove the two rear casters for the perfect “wedge” monitor angle!

Also standard on the KC-Series amplifiers are balanced line outs, 3-band EQ and a dedicated mic-level input for vocals or small PA applications. And both of these amps come standard with an industrial-style steel speaker grille and a 1-year limited warranty. All of which add up to make the KC-300 and -500 the best possible partners for your Roland guitar synth!



The INFO Source for GR Users

Volume I / No. 4

Step Right Up! New Mind-Blowing Guitar Synth Video Only \$5

Interested in guitar synthesis but not sure where to start? For those of you who have yet to realize the power and versatility that a guitar synth can bring to your music, Roland introduces the new GR Demo Video. The GR Demo Video provides an overview of guitar synth technology and lets you preview two amazing Roland guitar synths without ever leaving your home. (You don’t even have to get up from that couch!)

Named for Roland’s legendary GR-1 and GR-09 Guitar Synths, the GR Demo Video (item # GR-DEMO) features former Dobbie Brothers and Steely Dan guitarist Jeff “Skunk” Baxter and German guitar god Gundy Keller doing what they do best: blowing minds with their amazing guitar styles and Roland guitar synths. Jeff smokes in his demonstration of the GR-1’s amazing synthesis capabilities, while Gundy demos the GR-09 with style. Also previewed are new GR-ready guitars from Fender, Ovation and Godin.

The GR Demo Video is priced at only \$5, and can be purchased directly in the U.S. from the Roland SuperStore at 800.386.7575. (So what are you waiting for?)

“Skunk” on the Roland Web Site

Roland is pleased to announce the addition of two new video clips to our Web site (www.rolandus.com) featuring legendary Dobbie Brothers and Steely Dan guitarist Jeff “Skunk” Baxter. In the QuickTime video clips, which can be downloaded on most computers in a matter of minutes, Skunk demonstrates some of the amazing sounds possible with the Roland VG8 V-Guitar System and the GR-1 Guitar Synthesizer. Just click on over to the

What is the Group-Bank-Number Counting System?

For years Roland has been designing guitar processors, keyboards, and multi-effects that incorporate the “Group-Bank-Number” counting system. This system allows you to change patches quickly with a MIDI foot controller. To see how the Group-Bank-Number (GB-N) system simplifies things, let’s first examine the alternative: the decimal counting system.

With the decimal counting system, you would have to move from patch to patch one step at a time — which is a linear approach. This can make it more difficult to change patches out of sequence. As an example, if you have to go from Patch 1 to Patch 128 with decimal counting, you would be forced to step on the pedal 128 times or the manufacturer must put nine footpedals on the product which raises the cost. With the GB-N System, you can reduce your pedal pushing to as little as two times depending on the type of pedal board or processor you are using.

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TAKING the MYSTERY OUT of MIDI CONTROL CHANGES

Do you ever feel like you’re lost in a strange MIDI world? You know, a place where aliens, keyboardists and rocket scientists have been known to frequent. If the answer is yes, you’re not alone! As a matter of fact, guitarists are usually the last ones to explore MIDI. The good news is that MIDI and its application to guitar processors is really not that complicated!

The two most common types of MIDI messages are Program Changes (for changing patches with a pedal board) and MIDI Bulk Dump (for sending and receiving patches with a MIDI Sequencer). However, there’s another type of message that can be very useful known as a Control Change or CC. This type of message allows you to control specific parameters in realtime such as Modulation, Panning, Volume, Foot Controller, General Purpose and even Aftertouch. Each of these parameters is given specific numbers so that the receiving device such as a keyboard, guitar synth, effects processor, or even the Roland VS-880 Digital Studio Workstation will respond accordingly.

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it's EXPANSION time

Introducing the new Rol and VG8S-1 System Expansion Kit - providing new Electric and Acoustic Guitar Models, Amps, Cabinets and much, much more!

For those of you who aren't familiar with the Roland VG-8 V-Guitar System, here's a quick overview:

What Is The VG-8?
The VG-8 is without a doubt the most innovative guitar processor in history. This instrument incorporates Roland's proprietary DSP technology known as Composite Object Sound Modeling, or COSM. The VG-8 includes "models" of the world's greatest guitars, pickups, amps, speaker cabinets, microphones, BOSS pedals and effects. You can create your own custom guitar setup or reproduce your favorite guitar player's rig using any of the COSM models!

The Roland VG-8 is like having your own electronic music store. You can go in and select thousands of dollars in guitar equipment without having to spend your hard earned pay during every visit!

With the addition of the new VG8S-1 System Expansion Kit, your VG-8 becomes a complete all-in-one guitar workstation. This kit not only expands the VG-8's operating system, but opens the door to your creativity! Imagine being able to create a B-Bender on a Vintage Tele, tune a Dobro to open E, combine a Hollowbody with a Vintage Tweed, or use an expression pedal to morph between a Hot Rod Stack and British Combo - each with their own cabinet size, microphone and BOSS pedal! You can even create innovative sounds such as Multiple String Bending on a roundback 12-string or open tunings in HRM Mode! In short, this new expansion has taken the Roland VG-8 to new heights!

New Sounds in a Flash!
One of the great things about the VG-8 is that its software uses Flash Rom Memory, so it can be expanded without having to



physically alter the unit. You simply insert the expansion card into the card slot on the back panel and follow the instructions on the LCD. After a few quick button pushes, the VG-8's operating system will be expanded while maintaining the features from

the original system.

Choose An Algorithm
Once the system is expanded, you will have immediate access to several new algorithms including Hollow Stereo, Hollow & Amp, Dual Amp and Vio Guitar - each with their own unique parameters. You simply choose the type of algorithm that fits the sound you want to create!

Acoustic Guitars
The Hollow Stereo algorithm includes Flat Top, Round Back, F-Hole, Dobro and Banjo acoustic guitar bodies, with the ability to create small, medium, or jumbo sizes. When combined with the Polyphonic Pitch Shifter and the new Pitch Glide Width, you can create other types of acoustic instruments ranging from Mandolins to Sitar, to Mariachi Bass Guitars!

The Hollow & Amp algorithm includes all of the same acoustic models as Hollow Stereo, but also allows you to add any of the amp and speaker models. This algorithm is great for jazz, blues and fusion sounds.

Electric Guitars
The VG8S-1 system includes seven new Electric Guitar/Pickup models. You can select a Rick, Tele, LP with P-90 pickup, Dan Electro with Lipstick pickups, LP with P.A.F. pickups, Gretsch, Custom St. with active pickups, and a new Acoustic Piezo Pickup in the Vari Model. These guitar models can also be combined with any of the acoustic bodies for some interesting tones!

Ampheads
Those of you that already own the VG-8 are familiar with the American Tweed, Classic Stack, Studio Lead and Studio Rhythm ampheads. With the new expansion you'll also get a British Combo, Hot Rod Stack, and a Modern British Stack. You can combine these ampheads with an open 1x12, classic 2x12, classic 8x12 or a new British 2x12, classic 4x10 and modern 8x12 speaker cabinet. You can even use an expression pedal for morphing between two totally different amplifiers.

New Pitch Shifting!
A new addition to the Polyphonic Pitch Shifter is the ability to apply string bending with an expression pedal. In this mode you can bend any of the six strings individually, or all at once! The pitch shifter also includes a new Glide Width function for creating ethnic instruments, while the Polyphonic Intelligent Pitch Shifter allows you to harmonize individual notes that can be assigned to any of the twelve keys for diatonic harmonies. You can even play full chord voicings. This is the world's first and only Intelligent Pitch Shifter with this kind of capability!

All of the pitch shifting capabilities are also available in the HRM Algorithms, including Vio Guitar. This new algorithm gives you the synthetic sounds of HRM in combination with any of the electric guitar models.



Q is it possible to send control change messages through the midi out on my roland vg-8?

The original VG-8 V-Guitar System cannot transmit or receive MIDI control changes. However, with the optional VG8S-1 System Expansion you can send several types of control changes including Modulation (1), Foot Controller (4), Volume (7), Panning (10), Continuous Controller (16) and Aftertouch. This is done with an expression pedal and MIDI OUT. One thing to keep in mind is that it will only send, not receive, controller messages.

Q Does the new vg8s-1 system expansion erase the patches that are stored in the user patch groups?

When you install the new system expansion it will expand the current operating system without affecting any of the patches you may have stored in the User Groups.

Q can the gr-1 send and receive midi clock?

While the GR-1 is on, it will always transmit MIDI clock, but will only receive MIDI clock in the Download mode. The download function is great if you record your material on an external sequencer that has more editing capability. You can then transfer your song into the GR-1's internal sequencer. But remember to limit your sequence to four tracks (since the GR-1's sequencer contains four tracks). You'll also want to use the same MIDI Note numbers when recording a drum part. You can refer to your owner's manual for a more detailed list.

Q what is the merge function in the gr-1 recorder used for?

When Merge is set to the ON position it will allow you to freely overdub information on a selected track. This is very useful when recording a drum part that loops for a specific number of measures.

Q what is the veloxfade used for in my gr-50?

The VeloXfade function is used for crossfading between tones depending on how hard you pick. For instance, you can set up a Fretless Bass to change into a Slap Bass as you pick harder with your right hand.

Control Changes from page 1
For instance, if you want to control the Master Volume on your GR-1 Guitar Synth using the VG-8 (with the new VG8S-1 System Expansion), you would use Control Change 7. The number seven is the universal MIDI Control Change number for Volume. When you tell the VG-8 to send CC-7, the GR-1 will allow you to control the volume with the VG-8's expression pedal. This can be very useful when you're running multiple devices!

Here's a few common control change messages:

EFFECT TYPE	CC#
Modulation	CC-1
Foot Controller	CC-4
Volume	CC-7
Panning	CC-10
General Purpose	CC-16
Sustain	CC-64
Portamento	CC-65
Sostenuto	CC-66
General Purpose	CC-80
Reverb Depth	CC-91
Chorus Depth	CC-93

As you can see, these messages can be used for creating unique effects. If you really want to get the most out of your MIDI guitar rig, dive in and explore these possibilities. Before you know it, you will have taken the mystery out of the powerful world of MIDI.

Counting system from page 1

The following example demonstrates the relationship between the patches in the VG8 and the GB-N counting system. Notice that the Patch Numbers in the left column are in decimal counting (1,2,3,4,etc), while Bank Numbers change after every four patches. The Tone Numbers go from 1 to 4 and repeat.

PATCH #	GROUP	BANK	NUMBER
1	User A	1	1
2	User A	1	2
3	User A	1	3
4	User A	1	4
5	User A	2	1
6	User A	2	2
7	User A	2	3
8	User A	2	4

Hopefully this will clear up some of the mystery behind the GB-N counting system. Good Luck!

VG8S-1 from page 2

Beneath the Surface
You also get several cool features that aren't quite as obvious - such as 64 brand new presets located in the C and D Groups, the ability to change patches using the switches on the GK-2A pickup, toggling between pickups on the electric guitar models, and an Auto Tune function that will tune your guitar internally even if your guitar is physically out of tune!

With the addition of the VG8S-1 System Expansion, the VG-8 becomes a much more versatile instrument. Of course the bottom line is how good the VG-8 sounds. And how good you'll sound once you plug in!